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At the Theatre

Sara Venore Shriner



THE PENN PUBLISHING COMPANY

Successful Rural Plays

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FARM FOLKS. A Rural Play in Four Acts, by ARTHUR LEWIS TUBBS. For five male and six female characters. Time of playing, two hours and a half. One simple exterior, two easy interior scenes. Costumes, modern. Flora Goodwin, a farmer's daughter, is engaged to Philip Burleigh, a young New Yorker. Philip's mother wants him to marry a society woman, and by falsehoods makes Flora believe Philip does not love her. Dave Weston, who wants Flora himself, helps the deception by intercepting a letter from Philip to Flora. She agrees to marry Dave, but on the eve of their marriage Dave confesses, Philip learns the truth, and he and Flora are reunited. It is a simple plot, but full of speeches and situations that sway an audience alternately to tears and to laughter. Price, 25 cents.

HOME TIES. A Rural Play in Four Acts, by ARTHUR LEWIS TUBBS. Characters, four male, five female. Plays two hours and a half. Scene, a simple interior—same for all four acts. Costumes, modern. One of the strongest plays Mr. Tubbs has written. Martin Winn's wife left him when his daughter Ruth was a baby. Harold Vincent, the nephew and adopted son of the man who has wronged Martin, makes love to Ruth Winn. She is also loved by Len Everett, a prosperous young farmer. When Martin discovers who Harold is, he orders him to leave Ruth. Harold, who does not love sincerely, yields. Ruth discovers she loves Len, but thinks she has lost him also. Then he comes back, and Ruth finds her happiness. Price 25 cents.

THE OLD NEW HAMPSHIRE HOME. A New England Drama in Three Acts, by FRANK DUMONT. For seven males and four females. Time, two hours and a half. Costumes, modern. A play with a strong heart interest and pathos, yet rich in humor. Easy to act and very effective. A rural drama of the "Old Homestead" and "Way Down East" type. Two exterior scenes, one interior, all easy to set. Full of strong situations and delightfully humorous passages. The kind of a play everybody understands and likes. Price, 25 cents.

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A WHITE MOUNTAIN BOY. A Strong Melodrama in Five Acts, by CHARLES TOWNSEND. For seven males and four females, and three supers. Time, two hours and twenty minutes. One exterior, three interiors. Costumes easy. The hero, a country lad, twice saves the life of a banker's daughter, which results in their betrothal. A scoundrelly clerk has the banker in his power, but the White Mountain boy finds a way to checkmate his schemes, saves the banker, and wins the girl. Price 15 cents.

THE PENN PUBLISHING COMPANY
PHILADELPHIA

At the Theatre

A Monologue

By

SARA VENORE SHRINER



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PHILADELPHIA
THE PENN PUBLISHING COMPANY
1918

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At the Theatre

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At the Theatre

CHARACTER

A Pennsylvania Dutch woman. She wears a close-fitting black waist and a full skirt ; small bonnet or old-fashioned hat with elastic band ; white cotton gloves or mitts. She carries a large umbrella and a hand-bag. No scenery is required except a chair, left center.

TIME OF PRESENTATION.—About twelve minutes.

At the Theatre

(Enter DUTCH WOMAN, looking around.)

Yes, vell dis is da Lyric Seater. I vonder vhere dey sell tickets fer da play.

(Comes to stage c. Talks to woman who goes by.)

Oxcoose me, missus, but vould you tell me, please, vhere to make buyings of tickets fer Romeo und Juliet? Inside dere? All right, sank you wery much.

(Crosses to L. of stage.)

How tydo mister. Is dis da place vhere you buy tickets fer da play? It is—ain't! How much you say dey are? Orchestra, two dollars. *(Thinking.)* Orchestra—vhy, vat you mean by orchestra? Och, be sure! Dem's da mens vhat makes da music play—ain't?

Vell now if I vouldn't listen to da music—vould it be cheaper?

It vouldn't.

Vat's dat? Balcony, one dollar.

Vell, now, I don'd vant to make settings on da balcony out—I vant to see da show.

Vhat you say? Oh, dem's da seats up higher den dem orchestra seats—now could I hear and see schust as vell up dere?

I could.

Den I vill take vone fer up dere. *(Opens her pocket-book.)* One dollar, you say—can you change a two dollar bill? I ain't got no vone.

(Takes her ticket, walks away and goes back again.)

Oh, say, Mister, vould you mindt keeping mine umbrella till after da play's ofer? You don'd do dat? All right. Vich vay I go up? Dem steps, und gife my ticket to da man up dere? All right. Good-bye.

(Crosses to R. of stage.)

Are you da man vhat takes dis ticket? You are, ain't.

All right, I'll follow you *(walks L.)* down dere in front of dem vimmen—seat twelve? All right, sank you.

Oxcoose me, missus, but dere ain't no other vay of gettin' in here; da man said fer me to set on seat number twelve.

(Turns around and looks for the seat.)

Oh, is dat it?

(Sits. Puts umbrella under seat.)

Och, du lieber, it makes me all out of vint to walk so many steps up. *(To woman on her R.)* You come to see da play too, ain't? I put mine umbrella under da seat.

My, ain't dis a vonderful nice big building? Vhat's all dem lights hangin' der endt of dat sthick on? *(Pause.)* On, such a chanticleer! Yes—vell—it is certainly nice.

Dem seats over dere look like dey might break down if you set in dem. Vat? *(Pause.)* Oh, dem's da box seats. Oh, yes, I see.

I vonder if I'll like it.

I readt da book onct of Romeo und Juliet. I don'd read ofden dem kindt of books but I sought dat vas certainly grant.

Vhat time you say it starts? Eight o'clock? Oh, vhy ve're early, ain't ve? Vell, I'm like pop—I like to go early to such places und get a good seat. I vish I vould 'a' brung some knittings along vis me yet. You belong to such a Red Cross too, ain't! In Reading up ve make so much knittings fer da boys already.

Vhat you say? *(Pause.)*

Oh, must ve take our hats off? Where ve put dem? I don'd see no nails vhat to hang dem on. Vhat? (*Pause.*) Under da seat? Vell, I nefer keep my hat on da floor. Von't da man vhat's back of me tramp mit his shoes all ofer it? (*Pause.*) He can't? (*Pause.*) Vell, schust as you say——

(*Takes off her hat.*)

Dese gums is handy sings fer on da hats, ain't?

(*Puts it under the seat. Taps woman in front on shoulder.*)

Oxcoose me, lady, take your hat off, vhy don'd you, und put it under da seat? Dat's de vay I do. (*Pause.*)

Oh, you vill take it off when you're ready. Vell, I didn't vant to make you madt. I would be glad if some vone told me how to do when I didn't know. (*To woman on her R.*) I didn't vant to hurt her feelings.

You know, my daughter Annie reat in da newspaper dat dis play vas going to be acted out, und she knowed how I liked da book, so she sait I vas to schust come to da city to see da play und because she needed some new sphring dresses I could schust brung dem along home.

Yes, I come alone; vhy, pop he vould have come too, but he is so busy always in da sphring fixin' up da house aroundt. He vas laying cement boardwalks when I come down.

Vhat's dese little books fer vhat he give? (*Pause.*) Och, be sure—dese is da programs—vhy vhat?—vhat is it?—da vhat (*very excited*) da Leglong Café—vhy, I sought dey vere going to play Romeo und Juliet. Oh, just such advertisement, they certainly could fool a body, ain't! Oh, yes, here it is—Romeo und Juliet by Villiam Shakespeare. Vell, he certainly must 'a' been a schmart man. Annie tells me of so many sings vhat he wrote.

(*Surprised.*) I guess it begins when dey make out da lights. (*Looks down on stage eagerly.*)

Oh, mine gracious, ain't dat grant—dem people is fine lookin'—dere's Tibalt. Dat's Juliet's cousin, ain't?

(*Long pause.*) Now dere comes Romeo—ain't he pretty but—— Och, he looks so sat. I guess because he lofed her so much. (*To lady back of her.*) Yes, yes, I vill keep quiet—but anyway, I vasn't spheaking to you.

Oh, vhy da curtain made down—it ain't ofer, is it? (*Pause.*) Just end of act vone? Vell, I sought anyhow dat da book vhat I reat vas longer den dat.

I certainly like it, don'd you? Dey make nice music too, ain't?

Who is da man vhat's sthanding und schwinging mit der headts of der people ofer mit a shtick? (*Pause.*) Oh, he leads dem—he certainly is goot at it. I vas vonct to da—A-ca-demy of Music in Philadelphy, und dere dey made such vonderful nice music. My Annie plays some pieces on da organ—— Och, now, vhat is it? Ain't dat funny—dot one—it schust slipped my mindt. It's such a patriotic song. Oh, yes, “Keep da Fires Burning at Home”—und—“Brighten da Corner Where You Are” vone of dem Sunday hymns. Yes, she schust plays dem on da organ, but it makes so nice. I guess it vould make pretty if dem men vould play 'em on all dem instruments yet! (*Pause.*)

Now, dere makes da curtain up again. Dere comes Romeo und Juliet. Don'd dey look nice together?

Och, hear how he spheaks to her. “Vhat light shrough yonder vintow breaks? It is da east und Juliet is da sun.” Don'd he call her nice already yet? Oh, I like it. (*Looks under seat for umbrella.*) Och, mine umbrella—I sought mebbe it got away. I'm very pertickler about it. Pop gave it to me before ve vas married. Yes, ve're now married some twenty or sirty years. Vat's dat? (*Pause.*) Vhy, ve haf vone girl—Annie—und vone boy, Villie—Villie is now at Camp Meade down; he is such a Sergeant.

Annie she puts me so much in mindt of Juliet—she is schust about so big as her. Dis play makes me sink of da time vhen me und pop vas young. He used to talk so to me—vell, not in dem same vords, but dey meant da same.

It's too bad, ain't, dat dere moms and pops couldn't

make out agreeing—as to my judgment I don'd sink Romeo could have got a nicer and purttier girl fer a vife den Juliet—do you?

(Feels in her hand-bag excitedly.)

Och, du lieber, I sought my camphire bottle vas broke! Annie makes me always take it along.

Oh, my, listen how Juliet talks now. Och, ain't dat sadt! *(Weeping.)* "God knows when we shall meet agin."

Yes—yes—I vill keep quiet. Oh, vhy don'd she let da nurse come? Och, gootness, she has a knife—and some poison! *(Shrieking.)* O-O-Oh, she drunk it! Und her last vords vere fer him *(crying)*, "Romeo, I come, I come,—dis do I drink to thee!" I feel so sorry for Romeo. He loved her so much. *(Weeping.)*

(Long pause. Wipes her eyes, sniffles a bit, then looks suddenly at stage and becomes very much scared.) Dat's da church yardt, ain't? Listen how he speaks to her und she's deadt. Oh, he's going to take poison too. How vere his vords—"Here's to my lofe—thus vis a kiss I die." It's sadt dey bose take poison. But den maybe such sings always happen fer da best.

(Frightened.) Vhy, it ain't no fire, is it? Fer vhy are all da people gettin' up? *(Pause.)* You say da show's ofer? Vhy don'd dey show twict? Vell, I certainly did enjoy dat vonct.

(Gets up and looks under seat for hat and umbrella.)

Where's my umbrella und hat? Vell, it looks pretty much like he vas on my hat wis his shoes.

(Puts on hat.)

Vell, I certainly enjoyed it, didn't you? I vish only my Annie und pop could have saw it. Say, missus, if you ever come to Reading up, vhy come around to see me. *(Pause.)* Oh, it ain't hardt to findt—ve live da church beside—anybody can tell you vhere Sweitzelheimers live. Yes. Vell, goot-night.

(Exit.)

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GRADUATION DAY AT WOOD HILL SCHOOL.

An Entertainment in Two Acts, by WARD MACAULEY. For six males and four females, with several minor parts. Time of playing, two hours. Modern costumes. Simple interior scenes; may be presented in a hall without scenery. The unusual combination of a real "entertainment," including music, recitations, etc., with an interesting love story. The graduation exercises include short speeches, recitations, songs, funny interruptions, and a comical speech by a country school trustee. Price, 15 cents.

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An Entertainment in One Act, by WARD MACAULEY. Eight male and six female characters, with minor parts. Plays one hour. Scene, an easy interior, or may be given without scenery. Costumes, modern. Miss Marks, the teacher, refuses to marry a trustee, who threatens to discharge her. The examination includes recitations and songs, and brings out many funny answers to questions. At the close Robert Coleman, an old lover, claims the teacher. Very easy and very effective. Price, 15 cents.

BACK TO THE COUNTRY STORE. A Rural Entertainment in Three Acts, by WARD MACAULEY. For four male and five female characters, with some supers. Time, two hours. Two scenes, both easy interiors. Can be played effectively without scenery. Costumes, modern. All the principal parts are sure hits. Quigley Higginbotham, known as "Quig," a clerk in a country store, aspires to be a great author or singer and decides to try his fortunes in New York. The last scene is in Quig's home. He returns a failure but is offered a partnership in the country store. He pops the question in the midst of a surprise party given in his honor. Easy to do and very funny. Price, 15 cents.

THE DISTRICT CONVENTION. A Farcical Sketch in One Act, by FRANK DUMONT. For eleven males and one female, or twelve males. Any number of other parts or supernumeraries may be added. Plays forty-five minutes. No special scenery is required, and the costumes and properties are all easy. The play shows an uproarious political nominating convention. The climax comes when a woman's rights champion, captures the convention. There is a great chance to burlesque modern politics and to work in local gags. Every part will make a hit. Price, 15 cents.

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Unusually Good Entertainments

Read One or More of These Before Deciding on
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A SURPRISE PARTY AT BRINKLEY'S. An Entertainment in One Scene, by **WARD MACAULEY**. Seven male and seven female characters. Interior scene, or may be given without scenery. Costumes, modern. Time, one hour. By the author of the popular successes, "Graduation Day at Wood Hill School," "Back to the Country Store," etc. The villagers have planned a birthday surprise party for Mary Brinkley, recently graduated from college. They all join in jolly games, songs, conundrums, etc., and Mary becomes engaged, which surprises the surprisers. The entertainment is a sure success. Price, 15 cents.

JONES VS. JINKS. A Mock Trial in One Act, by **EDWARD MUMFORD**. Fifteen male and six female characters, with supernumeraries if desired. May be played all male. Many of the parts (members of the jury, etc.) are small. Scene, a simple interior; may be played without scenery. Costumes, modern. Time of playing, one hour. This mock trial has many novel features, unusual characters and quick action. Nearly every character has a funny entrance and laughable lines. There are many rich parts, and fast fun throughout. Price, 15 cents.

THE SIGHT-SEEING CAR. A Comedy Sketch in One Act, by **ERNEST M. GOULD**. For seven males, two females, or may be all male. Parts may be doubled, with quick changes, so that four persons may play the sketch. Time, forty-five minutes. Simple street scene. Costumes, modern. The superintendent of a sight-seeing automobile engages two men to run the machine. A Jew, a farmer, a fat lady and other humorous characters give them all kinds of trouble. This is a regular gatling-gun stream of rollicking repartee. Price, 15 cents.

THE CASE OF SMYTHE VS. SMITH. An Original Mock Trial in One Act, by **FRANK DUMONT**. Eighteen males and two females, or may be all male. Plays about one hour. Scene, a county courtroom; requires no scenery; may be played in an ordinary hall. Costumes, modern. This entertainment is nearly perfect of its kind, and a sure success. It can be easily produced in any place or on any occasion, and provides almost any number of good parts. Price, 15 cents.

THE OLD MAIDS' ASSOCIATION. A Farcical Entertainment in One Act, by **LOUISE LATHAM WILSON**. For thirteen females and one male. The male part may be played by a female, and the number of characters increased to twenty or more. Time, forty minutes. The play requires neither scenery nor properties, and very little in the way of costumes. Can easily be prepared in one or two rehearsals. Price, 25 cents.

BARGAIN DAY AT BLOOMSTEIN'S. A Farcical Entertainment in One Act, by **EDWARD MUMFORD**. For five males and ten females, with supers. Interior scene. Costumes, modern. Time, thirty minutes. The characters and the situations which arise from their endeavors to buy and sell make rapid-fire fun from start to finish. Price, 15 cents.

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In Selecting Your Next Play Do Not Overlook This List

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SISTER MASONS. A Burlesque in One Act, by FRANK DUMONT. For eleven females. Time, thirty minutes. Costumes, fantastic gowns, or dominoes. Scene, interior. A grand expose of Masonry. Some women profess to learn the secrets of a Masonic lodge by hearing their husbands talk in their sleep, and they institute a similar organization. Price, 15 cents.

A COMMANDING POSITION. A Farcical Entertainment, by AMELIA SANFORD. For seven female characters and ten or more other ladies and children. Time, one hour. Costumes, modern. Scenes, easy interiors and one street scene. Marian Young gets tired living with her aunt, Miss Skinflint. She decides to "attain a commanding position." Marian tries hospital nursing, college settlement work and school teaching, but decides to go back to housework. Price, 15 cents.

HOW A WOMAN KEEPS A SECRET. A Comedy in One Act, by FRANK DUMONT. For ten female characters. Time, half an hour. Scene, an easy interior. Costumes, modern. Mabel Sweetly has just become engaged to Harold, but it's "the deepest kind of a secret." Before announcing it they must win the approval of Harold's uncle, now in Europe, or lose a possible ten thousand a year. At a tea Mabel meets her dearest friend. Maude sees Mabel has a secret, she coaxes and Mabel tells her. But Maude lets out the secret in a few minutes to another friend and so the secret travels. Price, 15 cents.

THE OXFORD AFFAIR. A Comedy in Three Acts, by JOSEPHINE H. COBB and JENNIE E. PAINE. For eight female characters. Plays one hour and three-quarters. Scenes, interiors at a seaside hotel. Costumes, modern. The action of the play is located at a summer resort. Alice Graham, in order to chaperon herself, poses as a widow, and Miss Oxford first claims her as a sister-in-law, then denounces her. The onerous duties of Miss Oxford, who attempts to serve as chaperon to Miss Howe and Miss Ashton in the face of many obstacles, furnish an evening of rare enjoyment. Price 15 cents.

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